

October 12, 1961 • Every Thursday **1s 3d**

# AMATEUR CINE WORLD



***How to Film a Chase***

**The Right Way to Splice • Camera in a Crater**



A FOUNTAIN  
PUBLICATION

# eumig

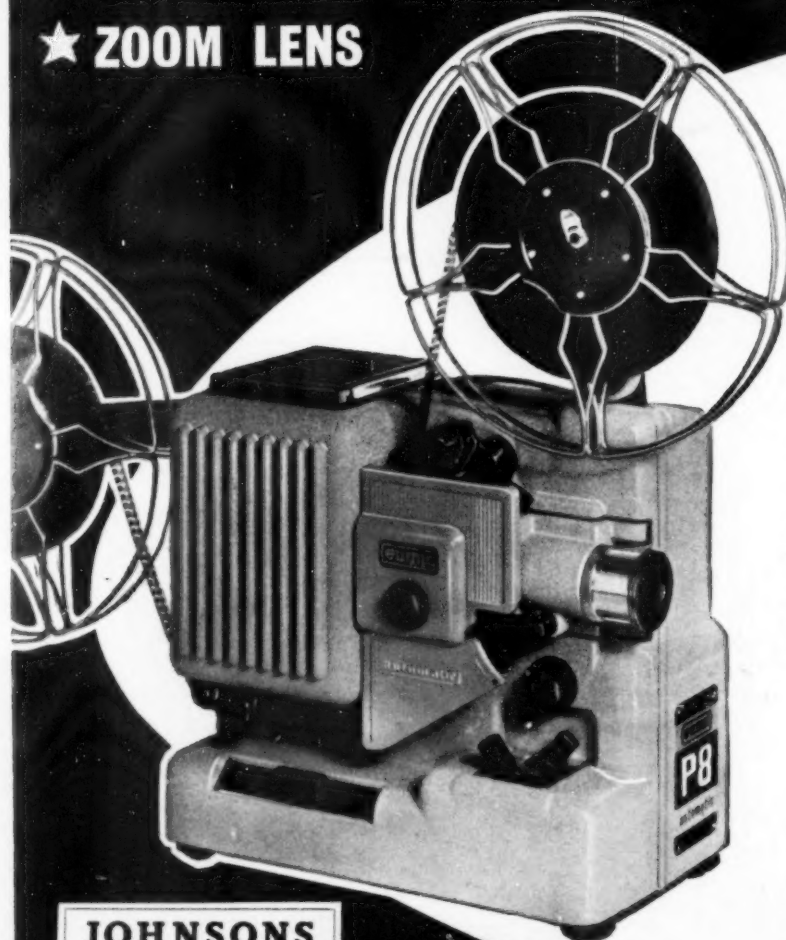
**NOW MORE THAN EVER**

*The finest cine value in the World*

**Two outstanding new features for the world's most popular 8mm projector**

★ **AUTOMATIC THREADING**

★ **ZOOM LENS**



A new lens—the EUPRO-ZOOM with the amazing aperture of  $f/1.3$  and infinitely variable between 15 and 25 mm. focal length is now fitted to the EUMIG 8 mm. projectors. Coated on all surfaces the EUPRO-ZOOM produces a crisp and brilliant screen image of any desired size instantly and without moving either projector or screen.

The new P8-AUTOMATIC and P8-PHONOMATIC models feature an automatic threading device which vastly simplifies projection. All the other highly successful features of EUMIG P8 projectors are retained:

FORWARD AND REVERSE PROJECTION  
SINGLE FRAME PROJECTION  
LOW VOLTAGE  
HIGH INTENSITY LAMP  
POWER REWIND  
SILENT RUNNING, etc., etc.

Standard P8 Projector  
(f 1.4/20mm. lens, hand rewind, no reverse) £30 . 15 . 0

P8-Automatic (zoom lens, automatic threading) £39 . 10 . 0

P8-Phonomatic (as above, plus tape synchronizer) £46 . 15 . 0

(All models include lamp and one 400ft. reel)  
Universal Carrying Case £3 . 15 . 0

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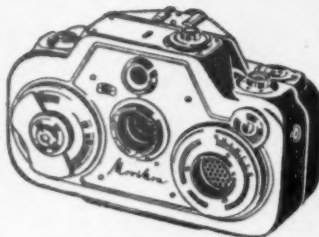
## LEICINA 8S

Built to the usual Leitz standards. Automatic exposure control for film speeds from 10 to 400ASA; or manual selection. Electrically driven film transport with motor-driven reverse. Reflex finder, flicker and parallax free, with eyepiece adjustable to suit user's vision. Film reserve and aperture setting visible in the finder. Leitz Dyagon f/2.15mm. fixed-focus standard lens and 9mm. f/2 Dyagon lens focusing to 10mm. Easy loading. Cable release bush. Hand-grip folds to protect release button. Price £105/16/5, or deposit £21/16/5 and 12 monthly instalments of £7/12/8.



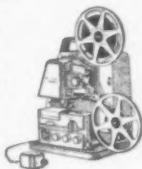
## MOVIKON 8B

Semi-automatic exposure control with indicator in finder. 6 speeds from 8 to 64 f.p.s. Viewfinder giving large parallax-corrected image. 10mm. f/1.9 Tessar focusing lens. £75/10/10 or deposit £15/10/10 and 12 monthly instalments of £5/9/6.



## The new LUMINA II

With absolutely automatic threading—simply insert the film-end and it is taken right through to the take-up spool and projection begins. AND with Roto-Remote 4 way control with 10ft. lead, operated by turning the mercury-switch control head in the hand. With built-in but detachable Quik-Splice, still and reverse projection, power rewind etc. £89/19/9 with case or deposit £18/19/9 and 12 monthly instalments of £6/9/6.



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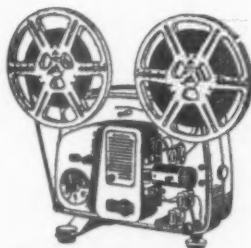


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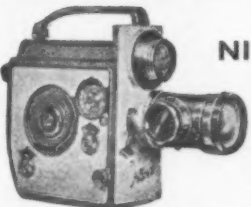
## BOLEX 18-5

Standard speed of 18 f.p.s. with 5 f.p.s. for slow motion. Speed change is instantaneous, and shutter automatically changes from 3 blades at 18 f.p.s. to 9 blades at 5 f.p.s. 8v. 50w. lamp and f/1.3 lens, reverse running at 18 f.p.s. Price £57/10/-, or deposit £11/10/- and 12 monthly instalments of £4/3/7.



## EUMIG C5 ZOOM

14-element Eumig 503 f/1.8 lens zooms from 10mm. to 40mm. Viewfinder shows a true reflex image. Focusing control is incorporated. Exposure is fully automatic; either way. Electric drive, speeds of either 16 or 32 f.p.s. Price £119/1/1, holdall case £5/11/11. Deposit £25/13/- and 12 monthly instalments of £8/19/11.



## NIZO FOCOVARIO 8

F/2.8 Variogon zoom lens with focal length from 10 to 40mm. Prismatic reflex finder; speeds 8, 16, 32 and 64 f.p.s. Backwind. Handle sprocket transport. New price £141/9/- or deposit of £28/9/- and 18 monthly instalments of £7/9/10.

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BY APPOINTMENT TO  
HER MAJESTY  
THE QUEEN

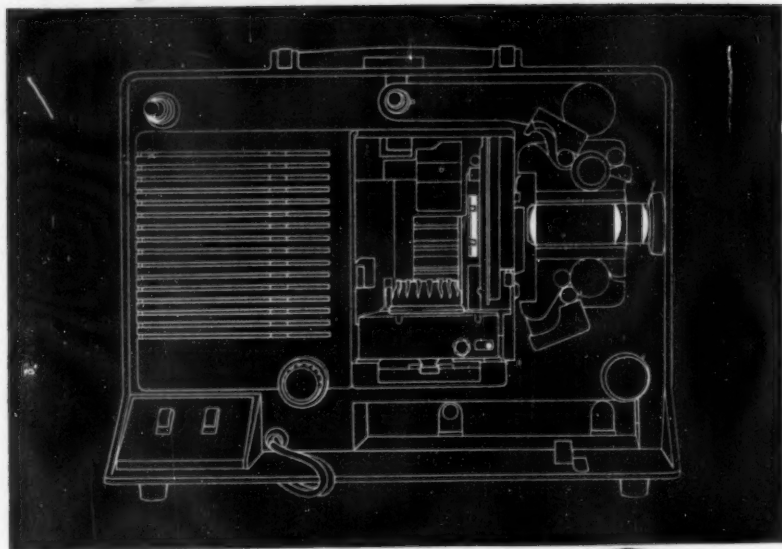


H.R.H. THE DUCHE OF EDINBURGH



H.R.H. THE QUEEN ELIZABETH  
THE QUEEN MOTHER

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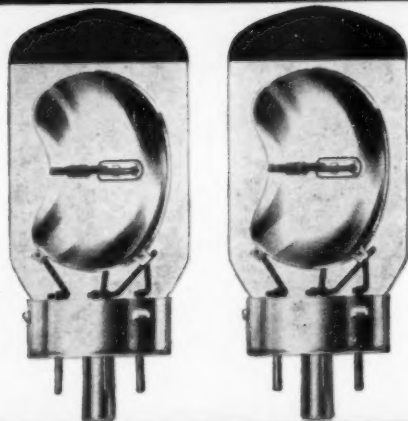
## A BRILLIANT NEW COMBINATION

All ARGUS SHOWMASTER 8 mm. cine projectors are now fitted with the ATLAS A1/184 tru-flector lamp. The combination of the superior optical system of the SHOWMASTER together with this internal reflector low-wattage lamp gives a projected picture image of startling brilliance.

# argus

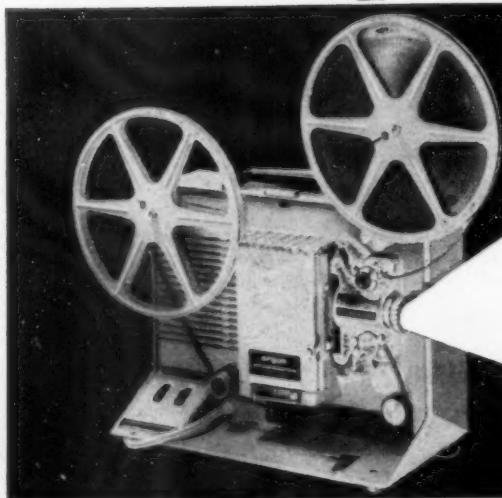
### SHOWMASTER 750 AV

Superior f/1.5 lens. Big 30-in. picture at only 12 ft. 750 watt brilliance. Completely automatic loading of film. Varispeed control. Quick control lever to show forward, reverse or stop action. Enclosed reel drives. Rapid power rewind. All metal, die-cast body that will set the trend in projector design. £49.15.0  
Compact, only 8½ inches high.



## atlas A1/184 tru-flector lamp

Its ellipsoidal mirror reflector acts as a condenser, collects almost a full hemisphere of light from the compact source filament and directs it through the film. Thus it simplifies the optical system of the ARGUS SHOWMASTER 8 mm. projector by eliminating the need for condenser lenses and external rear reflectors. Whilst only rated at 150 watts, the ATLAS A1/184 21.5 v. lamp has a performance better than many 750 watt lamps, giving a big cost saving and a much cooler performance, whilst the valve type tru-focus base enables the entire £1.19.6 assembly to be accurately prefocused.



# argus

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imported and solely distri-  
buted to the trade by

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Kodak Telephoto 3" f/4.5 for Mag. load ...	£18 18 0

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16mm. B. & H. 240 f/1.9 Comat L/Case ...	£60 0 0
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8mm. 606H B. & H. Projector 500w., Case ...	£32 10 0
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In addition to the above, many items are passing through our hands,  
if you do not see just what you want write to either of the  
addresses below

**93-94 FLEET ST., EC4**

**1 LEADENHALL ST., EC3**

# For the finest **zoom**

Half the cost of comparable models



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## PRINZ CAVALIER ONLY £34.10 (Worth Double)

### SEE THESE TREMENDOUS SPECIFICATIONS

- ★ **ULTRASPEED** f/1.8 coated lenses, newly computed to give sparkling colour with top-flight definition.
- ★ **EXPOSURE METER** is fully coupled and sets all three lenses at once. Extreme sensitivity—empty line up two potatoes.
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- ★ **BUILT-IN FILTERS**. Two turret-mounted filters are swung into position at a finger's touch. The haze filter cuts out glare, gives richer colours. An "A-D" filter lets you take Type "A" film outdoors.
- ★ **FADE-INS**. The Prinz Cavalier lets you fade in or out on a scene merely by touching an aperture wheel.
- ★ **POWERFUL MOTOR** runs at controlled speed.

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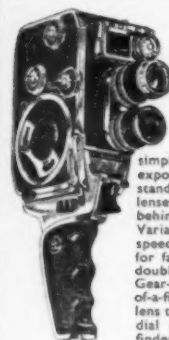
**£3 DOWN**

and 8 monthly payments of 84/9 or DEPOSIT £8 and 12 M.P. of 47/6 or 18 of 33/3 or 24 of 25/6.  
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## TWO BRAND-NEW MASTERPIECES BOLEX B8LA £80.14.11

With Yvar f/1.8 foc. mt. lens. Built to take the very latest ultra-fast film, yet very simple to handle. Always-accurate exposure, one lightmeter setting for standard, telephoto and wide angle lenses (lightmeter itself actually behind lens for absolute accuracy). Variable speeds for normal, slow and speeded-up motion, variable shutters for fade-ins, fade-outs, lap dissolves, double takes and other special effects. Gear-operated backward for touch-of-a-finger lap dissolves, etc. Twin-lens turret, with adjustable calculator dial and built-in wide angle viewfinder. A masterpiece of precision engineering. Built like a fine Swiss watch. An 8mm. cine camera you must have.

**£8 DOWN** and 8 monthly payments of £9/15/6 or £17 DEPOSIT and 12 monthly payments of £3/14/3 or 18 of £3/19/9 or 24 of £3/3/3.

## BOLEX D8LA, £95.9.8

With Yvar 13mm. f/1.8 foc. mt. lens. Another great precision camera, with all the marvellous features listed above, plus triple Turret for instant lens selection. "The best cine-camera in the world".

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## AUTOSET III ZOOM

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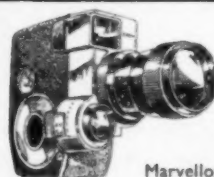
**£76.0.4**

(Complete with pistol grip and case)



Now Bell & Howell present the ZOOM model of the famous Autoset. This new ZOOM Autoset is really tremendous value—the price includes pistol grip and English hide compartment case. All the precision features of the world-famous Autoset. F1.8 haze corrected-Zoom lens 10 to 29mm. optical Zoom viewfinder coupled to zoom lens, 3 way starting button, controlled motor—no slow down. Film speed 5 to 40 ASA. Built-in filter. Also manual exposure control.

**£8 DOWN** and 8 monthly payments of £9/2/9 or DEPOSIT £16 and 12 monthly payments of £5/7/6 or 18 of £3/15/- or 24 of £2/17/6.



## SANKYO ZOOM 8

(complete with  
pistol grip)

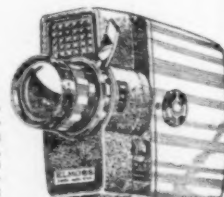
**£74.10.5**

Marvellous f/1.8 zoom lens of entirely new type of optical glass, with ten layers and seven complexes, giving dynamic zooming effect. Special titanium coating makes extra bright zoom finder remarkably easy to use. Always-accurate automatic exposure. Six speeds. Film counter. Film inspection window. Exceptional value.

**£7 DOWN** and 8 monthly payments of £9/1/6 or £15 DEPOSIT and 12 monthly payments of £3/6/9 or 18 of £3/14/6 or 24 of £2/17/3.

## ELMO 8S ZOOM AUTO-EYE £90.19.6

Particularly easy through-the-lens parallax-free focusing (single lens reflex system). Speeds of 12, 16, 24, 40 f.p.s. and single frame exposure—all exposures automatically correct with built-in auto-eye (manual lens setting if desired). High tension spring winding gives run of at least 11 feet. Terrific f/1.8 Zoom lens makes your subject Z-O-O-M fantastically towards you. A really splendid movie camera.



**£9 DOWN** and 8 monthly payments of £11/0/5 or £19 DEPOSIT and 12 monthly payments of £6/9/0 or 18 of £4/10/0 or 24 of £3/9/0. Pistol grip £6/11/4.

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## **ADMIRA 8F**

**8mm. movie camera**

The great ADMIRA 8F has been enthusiastically welcomed everywhere because it provides all the features of top-quality precision manufacture at a price within everybody's pocket. See this inexpensive top cine-camera at Dixons NOW.

*This sensational new Magic Eye 8mm. camera*

**ONLY**

**£24.10.0**



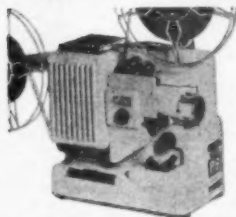
The "Magic-Eye" built-in exposure system ensures perfect colour movies in the simplest possible way. Just line up a pointer in the eyepiece and the exposure is set. There's nothing else to do! The fixed-focus f/2.8 Mirar lens gives pinsharp pictures from 3ft. to the horizon. Professional sprocket drive. Slim fit-the-hand shape gives rock-steady movie pictures, easy

panning, etc. Wonderful value. Use on 10 days Free Trial for only **£2 DOWN** and 8 monthly payments of 60/6 or DEPOSIT £5 and 12 monthly payments of 35/- or 18 of 24/3. Case £3/15/0.

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THE GREAT**

## **NEW EUMIG**

*finest  
in  
the  
World!*



**8mm. PRECISION PROJECTORS**

Now better than ever, Eumig presents the latest models. Dixons are now accepting orders for the first shipment—act NOW!

**NEW—ZOOM Lenses**

Fill your screen using the latest f/1.3 Eupro Zoom 15-25mm. (not PB Standard)

**NEW—AUTO Threading**

Just drop in the film end and the Eumig threads itself! (not on PB)

**DIXONS FABULOUS TERMS**

Model	Price	Deposit	8 monthly payments
P8 Standard (non auto)	£30. 15	£3	£3. 14. 6
P8 Automatic	£39. 10	£4	£4. 15. 6
P8 Phonomatic	£46. 15	£5	£5. 12. 3

Or up to 2 years to pay with larger deposit (1/5th down)

**10 DAYS FREE TRIAL FOR POSTAL CUSTOMERS**

**Britain's finest 8mm projector value!!**



**PRINZ  
ASTRO**

Only Dixons huge buying power could permit the price to be ONLY

**£24.10.0**

500 W. PREFOCUS LAMP is included in price. Very cool running due to powerful blower and extra large finned lamp-house with aluminium thermal screen. COATED f/1.5 HIGH DEFINITION projection lens of 20mm. focal length gives crisp pictures 50% larger than conventional 25mm. GATE STOPS "SPICE JUMP" by ingenious side tension springs. All-nylon gearing for quiet running. FEATHER-TOUCH MICRO-SWITCHES control interlocked lamp, motor and blower operation. Fully variable range of speeds. 400-FEET SPOOL ARMS give full half-hour's show.

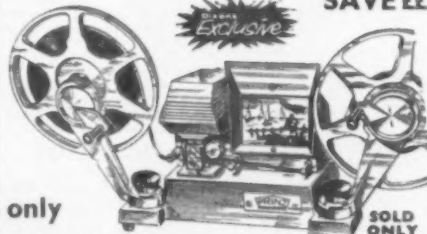
Five Year Guarantee. Case 37/6.

**£2 down**

and 8 monthly payments of 60/6 or DEPOSIT £5 and 12 of 35/- or 18 of 24/3 inc. lamp.

**500w. lamp f1.5 lens 5 year guarantee**

**At last . . . you can edit your home movies INEXPENSIVELY  
SAVE £££'s with the new 8mm.**



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Once again world-famous PRINZ equipment brings you a terrific chance of obtaining high-priced quality at lowest-priced cost. An Editor can cost you over £20—but now Dixons large bulk purchase saves you pounds—gives an opportunity of buying FIRST-CLASS EQUIPMENT AT FAR UNDER NORMAL PRICES.

Now by editing your movies you can remove over or under-exposed portions, blurred parts, or any scenes you do not want. You can rearrange the sequence of events to make a connected story, join pieces from different reels of film, join whole reels, etc. But hurry, at this price everybody will want a Prinz Editor and if you delay you may be disappointed.

**10/- DOWN** and 8 monthly payments of 25/3 or £2 DEPOSIT and 12 monthly payments of 14/3.

**Order NOW—Cash or terms**

Send on 10-Day Free Trial.....

If I am not satisfied in any way I may return the equipment for full refund.

Include at no extra deposit ☐ E.R. Case. ☐ Accessories as follows:

I enclose £..... as deposit, balance in..... months

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ADDRESS .....

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**Dixons**

DIXON HOUSE, 128-136 HIGH ST.  
EDGWARE, MIDDX. EDG 7011

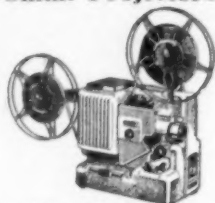
# DOLLONDS

OF OLD BOND STREET LONDON



Darker evenings are no deterrent to the cine photographer with a real interest. They merely mean a change of subjects and working in the warm! What a nice change! Goes with a new camera! Ask us about part-exchange and Easy Terms

## The New Eumig 8mm. Projectors



This is the new 8mm. Eumig PB. Automatic featuring the 15-25mm. f/1.3 Eupro Zoom Lens and automatic threading. Retaining the previous features of forward, reverse and single frame projection; power rewind; pre-centred high intensity projection lamp. Complete with lamp and one 400ft. reel.

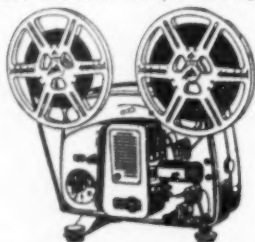
**£39 . 10 . 0**

Or deposit of £4/10/0 and 8 monthly p'ments of £4/11/11.

**Eumig PB Phonomatic.**

As above but with built-in sound coupling device, £46/15/0, or deposit of £5/15/0 and 8 monthly payments of £5/7/8.

## 8mm. Bolex 18/5 Projector



A revolutionary new projector that not only gives a perfect picture at 18 f.p.s., but a 'living still' picture flicker free at 5 f.p.s. This means a longer viewing time of static subjects i.e., buildings or landscapes. One need only make a 2-second exposure at normal filming speed for a 7-second picture sequence at 5 f.p.s. One thus has a saving of film with the advantage of perfect viewing. Complete with 8 volt 50 watt lamp; f/1.3 Hi-Filens; Forward and reverse motor. Single control for lamp, speeds, motor and rewind. Price

**£57 . 10 . 0**

Or deposit of £11/10/0 and 12 monthly payments of £4/2/5 or 18 at £2/15/3.

## MOVIE TOP-LITES

A new two-lamp unit with bracket, pistol grip, switch and "bounce" or "direct" positions. Designed for use with E.S. Photofloods with built-in reflectors.

**Movie Top-Lite Twin Lamp Unit, £3/17/0.**

Photofloods for above, each 17/6d.

**Movie Top-Lite complete with two lamps, £5, 12/0.**

## 8mm. BOLEX DSLA

The latest version of a famous camera. Now featuring backwind. The following is a list of features:—

- Backwind;
- Built-in Light Meter;
- 3-Lens Turret;
- Interchangeable lenses;
- Viewfinder with engraved fields and zoom movements;
- Built-in 5.5mm. viewfinder lens;
- Variable shutter;
- 7 filming speeds.



All these features are embodied in a design of traditional Bolex precision. As the lenses are interchangeable the user may choose the combination that best suits his purposes. Complete with 13mm. f/1.8 Yvar in focusing mount.

**£95 . 9 . 8**

Or Deposit of £19/9/8 with 18 monthly payments of £4/12/11 or 24 at £3/12/10. Pistol grip £6/5/8 extra.

## 8mm. BOLEX BSLA

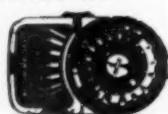
This is the twin-lens turret model with backwind and other features as described above. Again the lenses are interchangeable so any pair may be selected to suit the user. Price complete with 13mm. f/1.8 Yvar in focusing mount.

**£87 . 10 . 6**

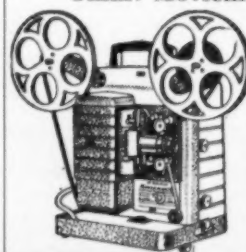
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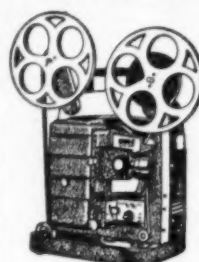


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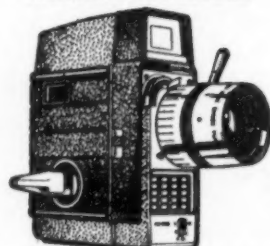
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## FROM THE VAULTS

"BURIED TREASURE" was the title given to a programme of film extracts dug out of the National Film Archive and shown to an invited audience at the National Film Theatre on September 25. The idea: to invite subscriptions in support of a scheme whereby the Archive can add to its collection of 8,000 films and 9,000 newsreel items dating back to 1895.

The easy crack to make about the miscellaneous collection of snippets on view was that they might as well have stayed buried. To be fair, however, much of the material was fascinating in its own right. The trouble was that the programme as a whole fell limply between the stools of scholarship and showmanship.

Possibly, the people responsible for compiling it were overwhelmed by the huge quantity of available footage, although this would not explain why some of the extracts, including an early industrial film about chain making, meandered on so repetitively.

Any one of several themes could have been used to lick the show into some kind of shape: The Development of the Cinema as an Art Form, Film as a Mirror of History, Great Stars of Yesterday, and so on. But instead we were given a little bit of each and nothing much of anything. There was also a rather embarrassing interlude when we sat in the dark listening to the recorded voice of Von Stroheim telling a long anecdote about the shooting of *Greed* which might have been good in a radio programme.

However, it is not the business of an archive to be selective so much as to amass raw material which can form the basis of research by specialists in a variety of different fields. This is clearly being done within the limits of funds presently available.

It was obviously no accident that some of the most impressive sequences were from films which the Archive has not yet been able to acquire. These included the superbly shot river crossing from *The Covered Wagon* made in 1923 and a poignant episode from *Native Land*, a dramatised documentary based on a report by the U.S. Senate Civil Liberties Committee of 1942.

Anyone interested in film as an art or just as a vivid way of recording what is going on in the world around us must wish to see the National Film Archive expand and flourish. All such are now invited to join an association to be known as the Friends of the National Film Archive. The minimum individual subscription is two guineas a year and communications should be addressed to the Secretary, 81, Dean Street, London, W.1.

"Personally I think it's a waste of film;  
there's nothing moving."



THE SOGGIES



*Light readings were taken before each shot, using the incident light method.*

## HOW WE MADE PAPER CHASE

BY DON WATERS

IN MAY, 1959, form 4A at Cornwell School were planning the making of their class film—the climax of two years of film appreciation work. The story team—about eight boys—were wrestling with an indigestible mass of stories submitted by the class. There was the usual 75 per cent. of crime themes and the average quota of car crashes, international dope smugglers—not to mention the wish fulfilment plots which involved the acute discomfiture of various anonymous but recognisable members of staff.

The story which eventually got the vote concerned a newspaper delivery boy who gets into various kinds of trouble on his round. The original story was pretty thin, but the basic idea appealed to the boys—partly, I think, because many of them had paper rounds. Also they sensed that the story had a nice simple straightforward line into which they could weave plenty of action and incident without too complicated problems of characterisation and motivation.

It was at this point that we had an unexpected visit from two representatives of Associated Rediffusion who were planning a Schools T.V. programme on "Make Your Own Films." Would we like to co-operate? Naturally!

Story and script had to be finished in a week, leaving two weeks for shooting and a week for editing. We started off straight away with a long discussion of the story in its rough form with the whole class and then the story team got down to some long intensive script discussions.

I think the PAPER CHASE story group would agree with Hitchcock that when the script is finished most

of the work is done. *Paper Chase* is essentially a "group made" film. In a film made by children, individual contributions in writing and direction are far less important than with most adult films. In particular, I have never come across any boy who had the maturity, experience or authority to undertake the functions that we would expect from a professional director. Bill Green, the director of *Paper Chase* (and the chief actor) was a boy of strong personality and brimming with ideas. But he would be the first to admit that the real director was "the group".

Now how did this work out in practice? First, it meant that a really tight and detailed shooting script was constructed, with every shot visualised in terms of action and camera position. Often we made rough sketches of key shots on the blackboard, sometimes various ideas with regard to the action were tried out either at the script conference itself or we would all troop along to the suggested location. Most of the unit technicians were recruited from the script team, and so by the time the script was complete all the unit had a clear and detailed picture of the film in their minds.

The chase which occupies most of the film's length, consists of a series of "des gags classiques." Certainly there is nothing extraordinarily original in the incidents themselves. Some of the ideas arose out of the locations. A series of alleys joining parallel roads is a feature of the district. Naturally, the boys wanted to "fit the alleys in." From this arose the incident of the boy with the trade bike delivering oranges who was overwhelmed by the

pursuers down one of the alleys. The nice touch about this one is, of course, that we never actually witness the fate of the luckless greengrocer's boy after he disappears down the alley; only the oranges gently rolling from the entrance suggests the horror of the hidden scene.

Shooting was spread over a fortnight. In fact most of the exteriors were shot in five days. Because of the urgent demands of the T.V. programme we were allowed the exceptional concession of cutting right through the ordinary school timetable for one week—a week which coincided with the beginning of the glorious summer of 1959. This was a great advantage. It certainly made it easier to achieve good continuity and consistency of pictorial quality—very difficult in most amateur productions.

We insisted on a disciplined routine for shooting each scene. Each scene went through a good deal of rehearsal and criticism before shooting, and although we usually kept very closely to the script, additional shots—particularly close ups—were often suggested on the spot. These extra shots certainly gave more scope to the editors, as did our long established practice of well overlapped shooting. Of course, it also puts up the wasteage rate—in our case to nearly 3 to 1.

Our equipment, the property of the Education Committee, included a Bolex H.16 with 25mm., 16mm. and 75mm. lenses, a Linhof tripod and Weston Master III meter. Extensive use was made of a reflector board (hardboard painted white) for lightening shadow areas. As with all our

exterior filming we used Ilford Pan F negative film.

The local populace at first regarded our activities with only mild interest, or even a stoic indifference—apart from one scene which involved a group of small boys playing with a large ball in the middle of a narrow street. The scene wouldn't go right. It was rehearsed four times and shot three. The ball would go in all the wrong directions. Eventually a large and forbidding housewife emerged from a house nearby and called across in a hoarse and menacing voice, "All I say is, mate, if that ball goes froug this winder—you pay for it" and vanished, heavily. Later, when rumour spread that the film was "going on the telley" it was noticeable that as soon as the boys had set up the tripod the street suddenly became populated with small children, thrust out by fond mothers!

We now had only five days left for the editing. Of course, a certain amount of "assembly" had started as soon as the first rushes had come back. But not until all the shooting was done could the two editors really begin to shape up the film. At Cornwell, editing has always been among the most popular jobs with the boys.

The editors saw all the rushes through a number of times until they knew them all by heart before they started cutting. Then after a rough assembly of the material in script order the whole group viewed the film and made suggestions for the guidance of the editors before the fine cutting began.

The cutting copy of the film was handed in to T.V. House just twenty-four hours before the deadline. A week later fifteen of the boys involved in the making of the film had the exciting but rather unnerving experience of taking part in a live T.V. programme, at the conclusion of which a substantial footage of the film was shown.

### New Film from Old

We had decided, as soon as the film was completed, to enter it in the National Children's Film Competition, at that time sponsored by the *News Chronicle*. But the editors in particular were not entirely happy with the film in its original version. The main body of the film is a chase

*Continued on page 593*

## THE STORY

1. Going about his rounds, a newsboy finds a ball belonging to some small children.
2. He picks it up and throws it over a fence.
3. The children decide to call on their big brothers for help.
4. The newsboy continues his round, but looks apprehensively around and finds he is being followed.

5. The chase is on.

6. He climbs over a fence to escape—tearing his newspaper bag in the process.

7. Discovering he has lost all the papers, he returns to the news-agent's shop.

8. Retribution—the errant newsboy is fired.

*Caption figures correspond with illustrations appearing top to bottom in each column.*



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## Six Points on Splicing Your First Film

- (1) Wind on enough leader (about 3ft) to get your film from reel to the projector gate before your picture begins.
- (2) Add some black film (a few inches) so that your picture comes on the screen from darkness.
- (3) Standardise on projector reels—200ft or 400ft; not both.
- (4) Splice firmly and cleanly. Be sparing if you use cement.
- (5) At end of film, join up "The End" title; add a foot of black to protect the film.
- (6) Handle film by edges throughout. Always avoid finger marking.

Making a Start BY H. A. POSTLETHWAITE

# SPLICING

YOU HAVE decided how you want to edit your film which is now cut up into separate scenes, or groups of scenes. All the lengths of film you wish to join together are identifiably grouped. It is time to get out your splicer, rewind arms, and a spare projection reel. If your 8mm. projector will take 400ft. reels, it is a good plan to buy all reels in that size; otherwise sooner or later you will want to project a full 400ft. reel and have only a 200ft. reel for take up, which will hold up the show while you rewind. On the other hand, you may prefer always to use the smaller and neater 200ft. size. The main point is to standardise on one or another.

Some 8mm. reels are made to fit only one way round the spindle of the projector (and rewind). They have a centre hole that is round on one side and notched on the other, and the notched side must be put on the spindle first. When the film is wound ready for projection, the film perforations must be on the same side of

the reel as the round hole. Once you have wound the film this way, rewinding and further use are simple, but you might be confused when you are winding for the first time. So when joining up the pieces in editing it is simpler to use a reel that will fit on the rewind arm either way round.

Put this empty reel on the rewind arm on your right so that you will wind from left to right. The film should go on emulsion side out, shiny side nearest the hub of the reel, and in the case of 8mm. film, with the perforations on the side near to you. If you hold up to the light a piece of film about to be joined, the pictures will be right way up and the top end is the one to be spliced to the film already on the reel. With 16mm. and 9.5mm. film this is the way to identify the end to be joined, for the perforations are no guide.

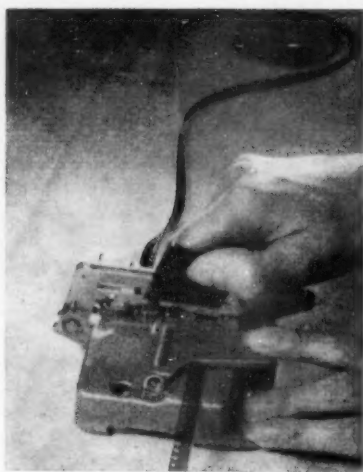
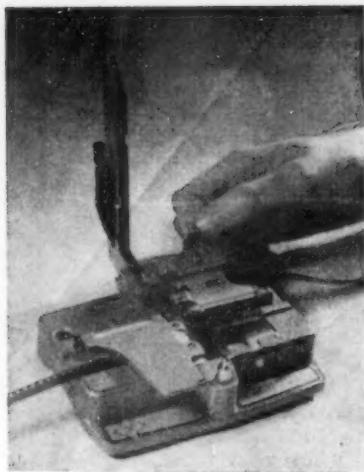
First wind on the reel a length of leader sufficient to permit the film to be threaded in the projector before the first frame reaches the gate. White

(unexposed) film is by far the best and all 8mm. films processed by Kodak will be returned with white leader as standard as from December. It makes threading the projector easier, particularly in a poor light; it identifies the beginning of the film so that there is never any doubt whether a reel has been rewound after projection; and the name of the film may be written on the leader. (However, with any other type of leader, for identity purposes the title may be written on a pin. *Arrowtab* self-adhesive label stuck on the film).

Make the leader about 3ft. long, and attach a few inches of black film so that the picture will come on the screen out of darkness. Then splice on the main title. If you are using dry splicing, with patches of adhesive tape, use the kind of tape recommended and follow the instructions given with the splicer. The job is simple and quick.

Splicing with cement is not difficult, but you need practice to get a join that will be neither seen nor heard as it goes through the projector and won't come unstuck after it has been projected two or three times. First make a few trial splices with waste film; examine them critically and see that they can't be pulled apart after they have dried for five minutes.

With the reel on your right, the



## HOW TO USE THE AGFA 8mm. SPLICER

**FIRST** place the two strips of film in the appropriate channels. The left hand strip should have the emulsion (dull side) uppermost, while the right hand strip has the base (shiny side) uppermost. Secure them by closing the metal flaps provided.

**SECOND** bring down the hinged scraper unit and slide the scraper backwards and forwards so that both film ends are scraped simultaneously. (This double scraping action is a special feature of the Agfa model and does help to ensure a firm weld. For details see text.)

**THIRD** apply cement with a small camel hair brush to one of the scraped ends and bring the right-hand flap over. This automatically trims the ends of the film and clamps them firmly together. After about ten seconds, open up the flaps and you should be looking at a good and durable splice.

glossy side of the film already wound on will be spliced to the emulsion side of the piece to be added, with an overlap of 3/32in. (1/16in. if the splicer is designed for the narrower join.) First trim the two ends to give the correct overlap; the splicer will provide for this. Then scrape the emulsion from the overlap area of the new piece (on your left).

The action of film cement is to dissolve the surface of the film base and so weld the two pieces together, not stick them, as with glue. Hence the scraping which removes the protective layer of emulsion and allows the cement to get to work on the base.

The scraper, which may be something like a file, or a vertically held blade, is provided with or built into the splicer. There should be very little dust from the scraping, but to make sure none gets on the film, use a small 1/4in. paint brush to wipe the scraped end.

Next, give the scraped end a very thin coating of cement from a small camel hair brush — the kind used by artists. It is important to apply the right amount of cement. Too much

will ooze and make a mess of the film and the splicer; too little will result in a weak splice. Wipe the brush against the edge of the neck of the bottle, and if it is still too wet, dab it on a piece of paper to remove the excess. Then when it is drawn across the end of the film, just once, it should leave it only very slightly moistened.

Bring the bare end of the other length of film (the wound-on piece, on your right) down on top of the cemented end, and the two are clamped together. This must be done as soon as the cement has been applied so that there is no time for it to evaporate. Ten to fifteen seconds under pressure should leave the two ends securely welded together.

Then wipe the join with an old soft handkerchief in case there is any surplus of cement. If splashed about some cements leave white marks on rewind arms, the table or the splicer, and all cements make a mess if spilt, so give the cement bottle a bigger base by glueing it (using an impact adhesive) to a piece of card.

Film cement is very volatile, so the bottle should never be left uncapped.

It will keep good under normal conditions for at least a year, but should be discarded if it thickens.

Examine the splice and, if in doubt, twist the film gently to see that it is secure. If there is difficulty in getting the ends to adhere, it is possible that the shiny end was slightly greasy from handling. That may be remedied by scraping both ends (the new Agfa splicer does this in any case) or by applying a thin coating of cement to the shiny end and wiping it off before making the join in the usual way.

When all the pieces have been joined together, with a brief "The End," splice on a foot of black film as a trailer to protect the film, and rewind; emulsion side out unless your projector is a Eumig, which requires the film to be emulsion side in.

And — forgive me for saying it again — do be careful how you handle the film. Hold it by the edges only. Wash and dry your hands before you start. Take care with the splicer, too; never put it away without seeing that the cutting blades and the parts touched by the film are quite clean.

(Next week: THE PROJECTOR.)

## 8mm Viewpoint

BY DOUBLE RUN

More and more 8mm films are being offered for sale. Amateurs who wish to break into the market should 'prove' their efforts first.

# POPS AMONG THE PACKAGES

"TO ME, *The Mail Goes Through* (The Walton cartoon, I reviewed some time ago) is one of the 'Pops,'" writes Edwyn Gilmour. "Admittedly it is very amateurish in places, but even so, there are so many rather clever points which may easily be overlooked unless one has an interest in railways, as I do.

"For example, some of the shots are of an aerial nature, and the artist has been careful to impart a swinging motion to the vehicles. Of course, it is very exaggerated, but it is a motion which would only come about with short-wheel-base vehicles moving at speed along a straight track. The movement of the connecting rods appears to be quite authentic on the loco, and although the popping up of the villain through the funnel is funny in itself, it is nevertheless quite conceivable that any foreign body of reasonable proportions which happened to be in the smoke-box whilst the loco was in action would be impelled towards the funnel, because of the tremendous forced draught set up by the exhaust.

"Disregarding these points which are irrelevant to the story, there is, however, another aspect of *The Mail Goes Through*, which is easy to miss on the silent versions. Namely, that the characters in the story act as though they were playing to a live audience — when the villain is in the

act of making a forced entry into the mail van, he faces directly to the audience to acknowledge a loud hiss and boo! I have the feeling that this is really a cartoon version of the play. Anyway, I should like you to have a look at the 16mm. sound version sometime, even if only to find confirmation of your 'amateur' description, by listening to the coconut-shell Cloppity-Clop" effect of the wheels!

I have followed up Mr. Gilmour's suggestion and agree that the sound track adds to the fun, but I still am not all that impressed by the correct swinging motion of the trucks when a hole made in the roof of one of them obstinately refuses to swing at all! But, as I originally suggested, the film is to be recommended just because it is so unusual.

### Complaint

A complaint, also about package films, from Mr. J. M. Bailey of Cheltenham: "While with the Consulate in Istanbul, I obtained several films ordered 'blind' from a list, and after seeing them have made up my mind not to buy another without seeing it first. The title in many cases gives a misleading pointer to what one can expect to see. I have *Unders: a Wonderland* which you mention. Unfortunately it is in black and white which of course completely spoils the

effect — this film needs colour in to pick out the fish from the background. Did you notice, I wonder, that the fish that was speared was not the same type as was hauled into the boat? It would be a good idea, I think, if the staff of your excellent weekly could all get together and see a couple of 50ft. films per week and vote on various qualities — the sort of thing you would find in the magazine *Which*."

I understand from the Editor that he is arranging to review new package films regularly and feel that this will be a help, but it must be remembered that the positions of *Which*, offered only to subscribers, and *ACW*, on sale everywhere, are very different. But if you come across any outstandingly good "buys" I'd be delighted to pass on your comments.

Since my request for 8mm. films for club shows, I have had several queries as to the type of film required. The brief answer is: any prizewinner! So far I have been offered films as: "a trip from Portugal through Spain and back again to Lisbon, about 900ft." or "three colour films of *Carnival in Malta*, available for sale."

Now, I'm grateful to the people concerned for offering them, but, unless the film has won some award or had some recommendation, no club is going to settle down to watch 900ft. of travel film. Let the Test Best judges see your film first, then their verdict will guide prospective bookers. Alternatively send it to me, and I'll review it in this column.

I am also very pleased to see even the simplest family and holiday films, for other 8mm. filmers are often just as interested to read about these as about more ambitious epics that they would never want to attempt.

### No Magnetic Stripe please

One word of warning: I'm afraid I cannot handle 8mm. magnetic stripe. A reader recently sent me what looked like a most interesting travelogue on Tunisia, but it required a Cinesound to show it. Magnetic stripe apart, films may be sent me at any time, c/o *ACW*. There is no need for a preliminary letter, and they will be returned to you within a few days.

# The new Spectosun

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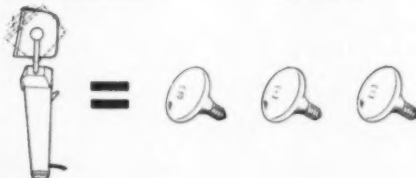
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## The 9.5mm Reel

BY CENTRE SPROCKET

# WHEN DOES FLICKER START?

PROJECTION-SPEED standards are in the news again; a "new" silent speed standard of 18 f.p.s. is proposed and, Mr. Stanley Watkins' article in *ACW* on "How the screen got its voice" throws some light on the sound speed standard of 24 f.p.s. When Pathescope first issued the Pathé Baby camera, it was realised that with a hand turned machine of this sort — and the projector being hand turned also — that a rigid "standard" projector speed could not be adhered to, however, it was necessary to design the camera to work at a given speed and to recommend this in the instructions.

### The minimum speed

Actually 14 f.p.s. was fixed for this recommendation because Pathescope found that this was the minimum speed which would give reasonably flicker-free pictures on the projector then in use, and of course the slower the speed the greater the economy of film. Now the "Home Movie" had a three-bladed shutter, but the blades were unequal, and this inequality does not give minimum flicker, and some of the other early projectors, the "Kid" for example, had only two blades so neither could possibly give really flicker-free pictures if the advocates of 18 f.p.s. are to be believed.

The answer lies in the low-powered lamps used in these early machines. If you project a film normally then gradually reduce the speed until flicker becomes noticeable you will find the flicker first becomes objectionable in the highlights. Up to a certain limit, the flicker depends not only on the speed of projection but also upon the brightness of your screen. I am assuming here that your experiments will be conducted in a completely darkened room, as flicker becomes much more noticeable when compared with a flicker-free light — a consideration to be made when dealing with daylight projection. With the 10w. lamps of the

Talk of new projection

speed standards brings an

old topic into a new light.

"Home Movie" and "Kid" projectors flicker would not be a major problem and 14 f.p.s. was certainly adequate.

What is the minimum projection speed to eliminate flicker whatever the brightness of the screen? Text-books on optics give the "persistence of vision" for moderate illumination at about one-tenth of a second, for bright illumination somewhat less. This means that for low powered projectors we require twenty images a second or more and for high-powered machines perhaps twice this. The two-bladed shutter of the "Kid" at 14 f.p.s. gives twenty-eight images per second but

higher powered projectors require the faster speed.

Theoretically anything above forty images per second should be adequate, the three-bladed shutter at 16 f.p.s. and the two-bladed at 24 f.p.s. give forty-eight, well within this limit. The Europ gives a brighter picture than any 9.5m. or 8mm. projector I have handled, yet at 16 f.p.s. (checked with its stroboscope) flicker is unnoticeable even in daylight. In view of this, I have yet to be convinced of any advantage in the proposed 18 f.p.s.

Incidentally, the Bolex 18-5 already using 18 f.p.s. (54 images per second on silent speed) "to reduce flicker" spikes its own guns in this respect by using a nine bladed shutter for 5 f.p.s. (45 images per second or "flicker-free" projection) at this speed.

### Professionals at Work

ONE SUNDAY afternoon I came across the "Samaritan Film Unit", a professional group with their director Alan



Fig. 1. The Samaritan Film Unit on location in central London, using 35mm. Arriflex camera with 400ft. magazine.

Fig. 2. The Arriflex camera being dismantled, the sturdy little tripod for low level work is particularly noteworthy.

Pendry and producer Anne Balfour Fraser on location in central London, and was interested to watch them at work. Using a 35mm. Wild Arriflex camera loaded with 400ft. magazines is a heavier proposition than our little 9.5mm. cameras, nevertheless it is not such a bulky camera that hand-holding would be impossible, but of course the cameraman, Bob Paynter, made no attempt to do so.

The shots were to be made from near ground level, so the standard tripod was discarded in favour of the "baby" illustrated. It is interesting to note the really sturdy construction and the sufficient span of the feet to ensure stability. Once the camera was set up for the particular sequence it was not moved at all, the actors entered to the right of the frame and departed on the left, no attempt being made to follow them. Exposure was determined by a single reflected-light reading with a Western III and focus checked with a tape. It is interesting to note that the cameraman "shaded" the meter with his free hand to shield it from the sky when taking the reading, and the

camera lens was also particularly well hooded. To complete the team were an assistant cameraman, assistant director and a focus-puller. What was the most noticeable thing about their work? I was most impressed by their patience.

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BOURNEMOUTH. Oct. 20 and 21, 7.30 p.m. Presented by Bournemouth & New Forest C.C. at Holy Trinity Hall, Old Christchurch Road, Bournemouth. Tickets 2s. 6d. (children 1s. 3d.) from W. H. Sutton, 1 Windermere Road, Bournemouth.

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A MOVIE  
MAKER  
at the  
CINEMA

# Disney Makes Us See Double

BY ALEC GITTINGS

Walt Disney's True-Life Nature series were hotly criticised for their determined efforts at making actual animals behave like cartoons. Remember those square-dancing scorpions? Disney not only had them cut to music but made them perform completely unnatural contortions by means of the optical printer, repeating frames and jiggling the result until the insects acted in a Disneyland way which had no connection with their normal behaviour.

More recently, though, Disney has concentrated on humans in his live action productions. And the trick work which keeps them only a step or two away from animation is less irritating, simply because it's more open. I missed *The Absent-Minded Professor*, but by all accounts the back projection and laboratory processes which achieved the "flubber" effects and kept half the cast airborne were among the neatest yet seen.

*The Parent Trap* (Technicolor, U certificate) about to go on general release, uses a more familiar cinema trick. Hayley Mills plays identical twins. Not long ago we had two Danny Kayes in *On the Double*, but in that film the director was content with three or four obvious split screen shots and the brief use of an equally obvious stand-in. The trick work was as unimaginative as the rest of the wretched production. But *The Parent Trap* shows just how convincing an illusion can be achieved.

Ub Iwerks, who has been with Disney since his first Mickey Mouse shorts, is credited with the special effects. (Another of my favourite credit names is one of the three men responsible for the off-beat titles—T. Hee, a refugee from UPA cartoons). He is limited to the split screen device and to stand-in, if only for the reason that no other way of showing an actress talking to herself exists. Yet the sheer deftness with which the two techniques are combined frequently had me wondering whether the Disney backroom boys might not have come up with some secret method of their own, after all.

Having identical twins

on screen is one

of the cinema's older

tricks but it has

never been done

more convincingly than

in Walt Disney's

new production,

*The Parent Trap*.

The twin girls are supposed to have been brought up separately, unaware of each other's existence. They meet quite suddenly at a summer camp. And once they're on the screen together they're hardly ever off it. Individually most of the shots aren't hard to explain. There are any number of set-ups where the girls talk to each other from opposite sides of the screen, and a doorway or piece of furniture in the background gives a

*Continued on page 581*

3. **Photo Montage.** The day a shot like this appears in a film we'll really be getting somewhere. It's a publicity still, and there's no scene like it in the film. The photograph was almost certainly made by carefully cutting and pasting up two prints, then re-photographing the result. A double exposure would have left both girls transparent.

Three

trick

shots—

three

techniques



1. The easiest. The girl with her back to the lens is a stand-in. When it's her turn to speak in a reverse angle shot, she and Hayley Mills switch places, clothes and props, and the same trick works in reverse.



2. Split screen. Note the door between the two Hayley Millses—a useful guide for the cameraman in masking off lens and viewfinder.



*the*

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## COLLECTOR'S

CORNER by Kevin Brownlow

# The Twenties Were Never Like This

SO FAR THE cinematic potentialities of the 1920s have remained largely unexplored. Apart from the occasional gangster film—and surprises like *Compulsion*—very few post-war pictures have been made about that hectic decade. Perhaps the period is still too close—perhaps the memories of prohibition, unemployment, strike-breaking and desperate poverty are still too vivid to have been replaced by either nostalgia or glamour.

But within the last couple of years, the twenties have enjoyed a new vogue—especially in the world of fashion. Now the vogue is affecting the world of entertainment; indicative of the new trend is the arrival over here of the Warner Bros. T.V. series *The Roaring Twenties*.

I really expected something from the first episode in this series. The least I hoped for were credits listing some of the silent film technicians who now work in TV. After all, if you were faced with a series about the 1920s, wouldn't you utilize the talents and memories of the men who worked in pictures in those days?

Anyhow... no such luck. Television, so far, has no aura of romanticism; the names on the credits were familiar only from other Warner Bros. TV series.

And despite some high production values, this first episode was very disappointing. The period reconstruction was strictly anonymous, apart from some good, throwaway exteriors. The

women's make-up was strictly 1960—and their hairstyles accentuated the self-consciousness of their pseudo-1920 clothes. Apart from the supporting players, only one face seemed to fit in to the period—that of Rex Reason. The other starring players, seem to have been chosen for their immediately saleable personalities rather than with any period characteristics in mind.

But providing you can keep your eyes open until 11.50, it's worth watching the series if only for the occasional newsreel inserts. What I'm looking forward to, though, is the moment when one of the female characters visits a cinema, sees a contemporary film—and realises what she should really look like!

## A Movie Maker at the Cinema

—continued from page 579

pretty firm indication just where the split screen was split. The cameraman shot Hayley, acting away as Susan on the left side of the set while the right half of his lens and viewfinder were masked off. Then Hayley as Sharon performed on the right side of the set while the left half of the camera was masked. The Disney publicity department divulge no details, but it's a safe bet that in each case the young actress would have been given someone to act at, so to speak, standing in for her on the side of the set the camera didn't see.

The simplest trick is when a stand-in doubles for Hayley, usually taking her place in the foreground with her back to the camera. There are quite a few variations on this. When the two girls are walking along side by side, one has a kitbag on her shoulder balanced in such a way that we can never quite see her face. And at the climax of a slapstick fight, when both girls end up covered in cake and cream, we get a near close-up of the two sprawled on the floor which relies on the confectionery to conceal which twin is the phoney!

The fight itself, and the build-up to it, is typical of the marvellous dovetailing of the two techniques. The reverse two-shots in dialogue passages

are so swiftly cut that it's hard to believe that in each fresh shot the girl with her back to us must always be a stand-in. The fact that for the first part of the film one girl has long hair and one short merely makes the trickery still more convincing. They must have had quite a time organising the shooting schedule.

The split screen shots, too, have some startling moments. Besides the usual side by side set-up with a cautious gap between the girls there are several instances where the camera is so angled that it gets a three-quarter view of the two Hayleys—though the two are never allowed to overlap, of course. Once or twice the girl on one side strolls around her part of the set from foreground to background, apparently watched by the other, a twist which makes the whole thing uncannily real. But the real ingenuity is in the cutting, so swift and well-matched that eventually even the most technically minded will give up and settle down to enjoy the film.

That, I'm afraid, is where the trouble starts. David Swift, who wrote and directed, hasn't insulted us with two Pollyannas for the price of one—the first terrible thought that occurred to me when I read about the successor to his earlier production. But he does go on far too long. A trifling tale of twins re-uniting their separated

parents could make a pleasant enough second feature, but here it drags on for well over two hours. Though there's some goodish comedy, there's not enough to support this kind of length, and the dialogue, while it can come up with "Get me out of this stinking fresh air" can also descend to "That's how true love creates its own agony."

The sheer opulence of both sides of the split family is exasperating, too. And the characters belong to three different kinds of film. The two Hayleys have their own kind of freshness, the parents (Maureen O'Hara and Brian Keith) are stock characters familiar from scores of Hollywood marital comedies, and the frequently delicious bit parts, especially a beaming preacher who relishes every complication that besets the couple, have an individual line in caricature.

If the script had been as sustained as the technical achievements *The Parent Trap* would have been a real pleasure. I noticed only two lapses in the split screen scenes. At one point the cross-cutting between the two girls on top of a truck and the people on the ground look as if they were shot miles apart, and at the very end of the film an incredibly ambitious bit of split screen tracking, with the two girls as bridesmaids, has a foreground so unrelated to the background that it's as well the shot is cut so short.

# A Donkey For a

BY J. S. B.

AN ADVENTURE involving a donkey, children and burglars, *Joey knows a Villain* is now complete. It can be hired on 16mm., as a two reeler, from G. B. Film Library, and a condensed one-reel version can be bought outright (16mm. sound, 8mm. silent) as a Moviepak.

*Joey in a compliant mood—engendered only by the most careful attention to his whims.*



SPECIAL TECHNIQUES valuable to professional and amateur alike were developed while making *Joey Knows a Villain*. For this is a story about a donkey and although it was professionally crewed and shot on a 35mm. Arriflex the lessons it taught hold equally for the 16mm. or 8mm. user. In brief, donkeys do not care a carrot about how amateur or professional you are, nor how short your longest focus lens may be.

There were two special reasons why this particular production had from the beginning a pleasantly amateur air. Firstly, the project was organised from the Sussex coast house belonging to Ken Richards, the director. So a large nucleus of the team both lived and worked together in unusually happy and informal surroundings. The day would begin with the Richards children bringing round cups of morning tea. How delightfully that contrasts with the usual impersonal beginning to the day of a technician on location. More often it is the glimpse of a hurried and harried chamber maid spilling a pot of tea on to a bedside table in some grey provincial hotel! Secondly, when the unit broke for the lunch hour, a splendid picnic lunch would be laid out on the grass—a break in the working day which engendered a family-like atmosphere among the actors and crew.

This then was the professional yet informal background to a film where many odd lessons—animal rather than filmo-technical—were learned. How else could it be when no book on cine technique even lists the word “donkey” in its index? And donkey, or Joey in this case, dominated the scene both in front and behind the camera. He forced us into a special sort of film making in which amateur zest and ingenuity were as essential to success as any purely professional techniques.

One lesson became especially evident—that many animal stories are more suitable for amateur than for professional production because for the amateur time does not have to be measured in pounds, shillings and pence. In general we had never enough time for the animal problems we had to solve.

Next, the script. No technical trick of production, shooting, or editing will ever compensate for a “false” animal script, “false” script being any that is not constructed tightly round a genuine and intimate knowledge of what the “star” is able to do, be it horse, dog, or giraffe. This entails knowing the animal concerned very well indeed. If the film writer is not also its owner he should work line by line with the owner whenever a question of animal behaviour crops up.

When reflecting on what it is that an animal can naturally be expected to do, the writer must also bear in mind the abnormal conditions under which the performance will inevitably take place. In an environment packed with human actors, extras, the crew, and idle spectators, with strange whirring noises coming from an odd-shaped box, the natural limits of animal co-operation are sure to be reduced.

# Teacher

provides a  
lesson for everybody  
who contemplates  
making a film with  
an animal star

\*



Here Joey shows signs of reluctance, but that helps the plot; he has been kidnapped by the two burglars and is being forced to carry their loot.

Usually the location is upsetting to an animal simply because it looks unfamiliar and anyway it probably smells wrong! It may have been reached after a journey which was unsettling or exhausting. The script needs constructing in such a way that the number and distance of locations is small. In the case of Joey we thought it wise to make all the locations within about two miles of the oast house to avoid the upset of putting him into a horse box.

In other words, script and production planning are closely allied and it is well worth adjusting story ideas to this need. Each location must be utterly exploited and made to serve more than one sequence. A little ingenuity such as moving a couple of hundred yards down the road or even turning the camera 180 degrees will often provide two locations for the convenience of one.

A useful trick in *Joey Knows a Villain* was shooting a road scene on the private drive of a house. This had the advantage of quietness for recording, along with an absence of traffic which had a calming effect on our star. But the deception was achieved only by the most precise planning of camera angles, for give-aways lay just outside the frame of every set up. Especially did care have to be taken when panning. In squeezing two or three locations out of one, or making a location appear to be what it is not, a sketch made on the spot with shooting angles carefully defined is worth any amount of discussion done elsewhere.

## A key job

When your star is an animal his welfare is paramount. In practice this means that one person is solely concerned with looking after him, and this need is absolute. To produce an animal, at the right moment, in the right temper, and properly groomed, is a full-time occupation. This is a key job in animal films and three-quarters of the battle for good performance is won if the owner can be induced to take it on.

Consider simply the problem of producing your beast at the right time. Animals are apt to become restless and

bored and with Joey it was essential that he should be available for shooting right through certain days. What we did was to time his arrival to coincide with the moment when we were just ready to make the first shot in which he was due to appear. This meant (a) estimating how long it would take to set up camera and sound equipment, and (b) allowing enough time for rehearsal by the human cast.

Perhaps the greatest difference between human and animal actors is that normally the animal — unless it is performing a trick — does not, and should not, rehearse the part. The first take is almost invariably the best and a second and third may find him becoming restless and even resistant. This need for correctly timing the star's arrival is in itself sufficient reason for not trying to make the animal keeper do any other job.

## Reassuring your star

Between takes, or when the star is not needed, the keeper's job includes the full-time one of ensuring that the animal remains happy. Some obvious methods of keeping animals content may have to be discouraged. With Joey, for instance, the tendency was to try and bribe him between takes with a liberal sugar ration. The trouble was that not only was his attendant sweetening him up generously; anyone else to whom he would wander was assisting with offerings of cake, old sandwiches and even carrots stolen from nearby fields. It was some time before we discovered that the reason for his unaccountable irritability was simply a tummy ache!

With the difficult actor, when we have made too many demands upon his time or patience, we can reason — or at any rate remind him it will not be long before we can buy him a promised pint at the local. An animal's temper depends on how it has been looked after — not how it is about to be looked after or how specially good its dinner will be when the day's shooting is complete.

In *Joey Knows a Villain* certain tricks of cutting and

*Continued on page 593*

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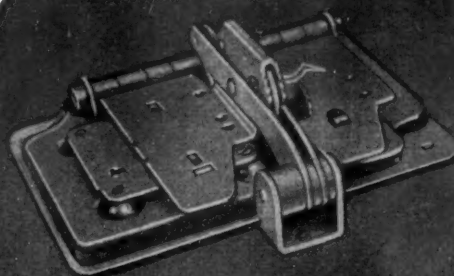
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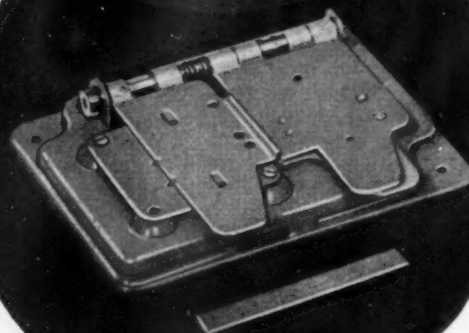
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## Movie Miscellany

BY IVAN WATSON

LIKE MANY other readers of *ACW*, I have been fascinated by Mr. R. F. Whitlaw's delightful series of articles on how he made his First Story Film. Few amateur film people are so engagingly frank about their trials and tribulations; the normal tendency is to finish a film (after weeks or months of blood, sweat and tears) and announce that "it's a little something I turned out a few weeks ago." This is the famous British convention of under-statement — which can be humbug or excessive modesty, according to the way you look at it.

But now Mr. Whitlaw has finished his film, the creation of which has turned him into a dedicated and enthusiastic film-maker for the rest of his life, his worries are only just beginning.

His article in *ACW* (Sept. 14) shows that he has — predictably — run slap into Major Problem No. 1 and, unless he's a good deal more rational about it than some of us have been in the past, he faces a tormenting period of doubt during which he will have to make up his mind whether to stay with 8mm. or change to 16mm. His friend Leslie sowed the first doubt by telling him he "ought to start thinking about 16mm." and, at the end of his article, he made a gallant attempt to weigh the pros and cons of the two gauges.

### A matter of £ s. d.

Can anyone help him to make the right decision — and is there a right decision? You might say this is purely a matter of £ s. d. and if Mr. Whitlaw feels he can afford 16mm. — with or without some sacrifices in other directions — he has no problem. But really it isn't as simple as that, for there are certain quite important aspects of the problem which rarely get an airing, yet I believe they should be considered.

Let us not waste any more time on the hoary subject of definition; if we are honest, we have to confess that all other things being equal, 16mm. definition *must* be better than 8mm. and, unless we are hopelessly prejudiced, we will likewise agree that, at its best, 8mm. can now give extremely pleasing results with a projected image up to six feet wide or more.

Therefore, when we have to make

## SHOULD HE STAY WITH 8mm?

this decision, what really matters I think is our recognition and acceptance of the fact that, whether we use 16 or 8mm., *as amateurs we are forced to compromise technically (but not artistically) all along the line.* It is no good pining for the kind of equipment and facilities the professionals use. As amateurs, we must innovate, adapt, compromise, mend, make do . . . and stretch our money as best we can. By the very nature of our hobby, we have to settle for something less than technical perfection, we must try to redress the balance in other ways.

Take this business of sound. Mr. Whitlaw says he could not afford a 16mm. magnetic/optical projector which, of course, would cost him the best part of £400. Let us assume, therefore, that he decides to stay with 8mm. and ultimately acquires an 8mm. stripe-projector. To have one's sound-track actually on the film . . . with no complicated lacing of synchronisers, no start-marks to worry about . . . no fear of tape-stretch — fine! But does it really solve the problem?

### Splices

I suggest it is only *partly* solved, because it immediately creates other problems. For example, in a recent film of mine there was some rapid cutting — about twenty splices in quick succession. I made them with loving care before the film was striped but, as each splice passes over the sound-head, there is an irritating momentary break in the sound, and it seems there is absolutely nothing I can do about it. I could have a print of the film made but the quality of the visuals would then suffer in the interest of better sound.

And, if you've been using a tape-recorder and synchroniser, you won't

take very kindly to the sound quality of 8mm. stripe — astonishingly good though it is in the circumstances. Nor will you find it in the slightest degree easier to achieve lip-synchronisation. Your gain is purely one of convenience. What you gain on the swings you lose on the roundabouts.

### 16mm. Best?

If money doesn't matter — but, alas! it invariably does — your best bet is a 16mm. optical/magnetic recording projector, with a print from your master-copy and an optical sound-track. But even this won't solve your problems of lip-synchronisation. The only practical way to achieve lip-sync inserts that I have so far discovered is by means of a Cinecorder, a loop-synchroniser, perforated-tape and a camera with a continuously variable speed-control. (I have no experience of the Fairchild camera.)

All of which doesn't help Mr. Whitlaw much. But perhaps this will: when he makes the big decision, he will do well to bear in mind that even the best of films have a relatively short public life. However much we should like to do so, few if any of us are producing films for posterity. In the main, we are making them to satisfy an inner urge to create and the actual making of the film should provide at least ninety per cent. of the satisfaction we derive. The other ten per cent. comes from our very natural desire to show our work to other people. As Jack Smith has so frequently asserted, every artist needs an audience.

The bigger the audience the better — naturally; that is why so many amateurs have dreamy eyes on TV. Why, among other reasons, it is very rewarding to collect a Ten Best Oscar and know that one's film will be widely distributed. But 8mm. films have won Oscars and will do so in

the future—and, if the organisers feel they are suitable distribution, they will blow them up to 16mm., complete with optical sound-track. Short of a TV showing (which can happen, anyway, to a Ten Best winner), this is the widest distribution any amateur film is likely to get.

On balance, I think my advice to Mr. Whitlaw would be: "Stick to 8mm., remember what Oscar Reisel accomplished with it, and—yes—you're right, there will be great technical advances . . . Kodachrome II, for example." Finally, I should like to quote from a letter by Ken Rolf which appeared way back in a March issue of *ACW*. In my view, it is one of the sanest, most balanced and down-to-earth letters ever to appear on the subject of gauges—and the equally thorny subject of "professional" competitors at the Ten Best (which at that time was being discussed with considerable gusto in the columns of *ACW*). Mr. Rolf said:

*"... the question of equipment and resources available, the size of film and so on are to my mind completely irrelevant. I always think there is something slightly neurotic about the*

*way 16mm. is defended, as if the people who champion the gauge were afraid of their 'superiority' being challenged! Do we condemn a Hilliard miniature just because it does not fill a wall? It is the ideas that count and ideas are not the prerogative of any particular group or gauge—they are the product of the individual mind."*

In other words, Mr. Whitlaw, it doesn't much matter which gauge you use if you make good films. But perhaps readers of *ACW* have their own ideas about how they would advise you. Any offers?

### Bouquet for 16mm.

And, having delivered myself of the foregoing, may I now stand on my head and present a large bouquet to 16mm? In a recent article, I listed among the virtues of 16mm. "ease of handling." I think I should have added that, for me, this is perhaps its chief virtue. I spend a good deal of time at the editing-bench, but I am not one of those people who are clever and deft with their hands. Consequently, there are moments when the Beloved

Bootlace contorts itself into the most intricate and obdurate patterns and I resolve there and then to swop gauges. From to-morrow, I promise, I shall be a 16mm. man—and I don't care if I lose a few hundred pounds on the deal! Fortunately, my wife has become expert at rescuing me from the more impossible tangles . . . and 16mm. is regularly deprived of another recruit.

But, after a session at the 8mm. editing-bench, what a joy it is to use 16mm.! I tidied up half a dozen 16mm. sequences yesterday for a friend and enjoyed every moment of it. When you handle 16mm. film, you feel you've got "something you can get hold of"—and it certainly doesn't seem to have quite the same infuriating tendency to tie itself in knots. Moreover, I can hold it up to the light and see what is on the film whereas with 8mm. I have to put it into the viewer every time.

All of which may sound rather trivial but life is made up of immense trivialities and I'd be willing to bet that more than one amateur filmmaker has changed from 8 to 16mm. for this reason alone.



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## R. SANKEY

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**JACK SMITH** pleads for a more imaginative use of sound and provides some examples to start you thinking.

## OFF THE BEATEN SOUND TRACK

THERE'S PLENTY of information in the way of books and articles on *how* to add sound, but still very little advice as to *why*. Mr. Duck's surveys of available music recordings, as I mentioned several issues ago, represent an extremely useful service, and I hope that his suggestions will be taken to heart. But I suspect that the majority of tape-recorder owners are going to go on slapping-on pointless tracks. Just as most ciné-cameras are used in a very pedestrian way because their operators fail to see them as the marvellous instruments for selection which they undoubtedly are, so recorders and tape are employed with little feeling for their great potentialities. You can select pointlessly from the world of sound just as imaginatively as from the world of vision.

### Making a Comment

Sound need not provide just an accompaniment. It can *comment* on the visuals. I wonder whether many amateur producers realise that the word "comment" implies in this context?

You have a shot of bulb-gardens of Holland. The commentator says:

"These are the bulb fields, resplendent in wonderful colour, stretching as far as the eye can see."

This is *not* comment. It is mere accompaniment — and pointless at that, since we can see what the scene is for ourselves.

No, sound comment is something more subtle. Let me give an example:

Suppose we have several shots taken inside a busy factory. Men are at work among the big machines, cranes swing out across the passageways between them; everywhere there is a sense of urgency, of operatives toiling to serve a noisy, mechanical world.

And suppose that we have a different group of scenes, showing small

children playing on a patch of waste ground beside the factory (it needn't be the same factory; editing will suggest the connection to the audience). They are larking around amongst a few stray clumps of grass, revelling in the freedom and excitement of their open-air playground.

Now go and make a tape-recording inside the factory. Pick up the general clamour of the place, and lay on a few isolated shouts between workmen, and a few clangs and bangs associated with particular pieces of machinery.

Go outside, and record the kids at play — again, the general background noise of shouts and screams and laughter.

If we want to provide a mere accompaniment to our visuals, we shall simply synchronise the factory sounds with the factory scenes, and the noise of the children with their little sequence. Join the two sequences together, and we have part of a sound film. After the hellish noise of the factory, the sweeter sound of children playing, with pictures to match.

Now let's try to use this sound material to make some kind of comment. Keep the visuals in the same order — factory first, then the playground — but run the tape of the factory noises over the entire length of film.

### Contrasting Visuals

The audience will not be surprised by the combination of machinery on screen and machine noise on track. They will be surprised, however, when the din extends over the contrasting sight of youngsters having a good time. They may be surprised into seeing a special intention in this sound editing; just as the men have to work in an unpleasant atmosphere of constant noise, so the children, when they grow up, will lose their freedom and

become slaves of a technical world. It might be poignant to watch their carefree young faces, their delighted antics, while the sound-track prophesies a less carefree future.

Or you can use the same material to make a quite different point. Put the children's scene first, the factory interiors second. This time lay the track of the sounds of the children playing over both sequences. Now, the sight of the men busy at their machines accompanied by the squeals of childhood may make a quite different point.

### Momentary Surprise

As the audience recovers from its momentary surprise at the incongruity, it may start to laugh at the spectacle of grown people, earnestly occupied, existing in an atmosphere of childish noise. Perhaps this time our sound editing will imply that despite their apparent seriousness, the adults' preoccupation with production lines is fundamentally silly; or that their boastful manhood, as they call out to each other from beside the giant contraptions which they control, implies no greater maturity than that of the kids larking around outside.

I'm not saying that either of the above comments is necessarily a valid one, or that either of our two efforts is particularly good cinema. I'm just trying to explain what we mean by "sound making a comment," to show that a deeper meaning may be given to the visual material by the manner in which the track is organised.

Very few amateurs really use sound creatively. They think of their tracks as providing noises to go with the pictures — chiefly because they strive to get one stage nearer to what they regard as "the real thing," the professional film on cinema or television screens. They may attempt a rough correspondence between the sound and the vision — creepy music when little Johnny steals downstairs at dead of night, sprightly fiddle tunes plus the cries of seagulls for those seaside holiday reels. The combination of obvious pictures and inane tracks makes the bad amateur movie of today even less bearable than it was ten years ago, when most were silent.

"So what?" I hear the vast majority saying: "We don't take films inside factories, we don't have the resources for making universal comment, we set up our tripods on the lawn or the

beach. What's the use of all this to us?"

Well, let's imagine a very simple little holiday film incident, assume that it has been competently shot and edited, and see what we can do with it by adding different kinds of sound-track:—

1 Establishing long-shot of beach. The tide is coming in, and we can see a mother sitting in a deck-chair while her two children play in the sand.

2 M.S. The two children. They are each building a sand-castle.

3 M.C.S. Mother glances at them over her magazine, smiles, continues to read. She has a transistor radio on her lap.

4 M.C.S. Billy building a complex rampart with sand.

5 M.C.S. Paul starting to dig a moat around his castle.

6 C.S. Paul's spade; it flicks sand—  
7 C.S.—over Billy's wall, knocking part of it down.

8 C.S. Billy glances over his shoulder, grumbles, starts to repair the damage.

9 C.S. Paul's spade, still furiously active.

10 M.C.S. Their dog, Spot, reacts delightedly to the shower of sand that scatters over his back. He leaps and barks.

11 M.C.S. Billy, concentrating on his complex building programme.

12 M.S. As more sand lands on him, Spot leaps, falls sideways, and ruins half of Billy's castle.

13 M.S. Billy starts to yell at Paul.

14 C.S. Paul, highly amused.

15 M.C.S. Mother puts down her magazine, increases the volume from her radio.

16 C.S. Billy, furious.

17 C.S. Spot, barking.

18 C.S. Paul laughing.

19 M.C.S. Billy picks up his own spade, and brings it down mightily on—

20 C.S.—Paul's castle, wrecking most of it.

21 C.S. Paul is now very angry.

22 M.S. The two of them start to fight. We can see the tide coming in, quite near to the wrecked castles.

23 M.C.S. Billy and Paul, fighting.

24 C.S. Radio.

25 M.C.S. Mother, displeased, calling to the kids to shut up, turning the radio up louder, holding it nearer to her ear.

26 M.C.S. The two boys still fighting.

27 M.S. Mother puts the radio down, stands up, orders them to stop.

28 M.S. They go on fighting, ignoring her. The water is now very near the castles.

29 C.S. Mother, very angry. Suddenly she points.

30 M.C.S. The waves are breaking over the castles, completing their total ruin.

31 M.C.S. Billy and Paul stop fighting, look aghast.

32 C.S. Spot stops barking, looks.

33 M.S. Mother draws the children to her, shakes them a little, starts to fold up the deck-chair.

34 M.S. As the saddened little party moves off, the camera tilts down from them to show the castles—now little more than eddying piles of sand covered by the sea.

I think I know what many amateurs would do with this little picture. They'd make a tape containing sea noises, or carrying some sprightly mood-music (or both, if they were technically very ambitious) and run it with the visuals. They'd stick in a commentary, which explained brightly everything that can already be seen on the screen (Shot 7: "Billy didn't like Paul's efforts very much!"; Shot 10: "But Spot loved it!" etc., etc.).

Sea noises and unobtrusive music wouldn't do any positive damage, but they would merely be accompanying, adding little to the visuals. Let's see what *could* be added:—

### Track "A"

Beach noises. Include a dog barking as well from shot 10 onwards. All the time, have a faint background of pleasant music from the radio. In shot 15, bring up the sound of music louder. Let this fight (unsuccessfully) with children's angry shouts, the dog barking and the increasing sound of the waves. Have a break in the music, with a radio announcer reminding his audience that this is "soft music for your peaceful day by the sea." Bring up the noises louder still in shot 23, and the music even louder in shot 25.

Let there be complete cacophony by shot 27, so that it doesn't matter if we can't hear mother's voice. Dub the sound of waves breaking very loudly over shot 30, and, from then until the end of the film, keep this going. As the party walks off, stop the music and introduce the announcer's voice again, fading as they carry the radio away from the beach: "I hope that you have enjoyed our programme of quiet

music for your Day By The Sea; go on having a lovely holiday!"

Nothing very subtle in all this, but the track does at least make a point which might add to the humour of the situation; a contrast between the idealised view of a seaside holiday put across by the radio, and the actual thing—children squabbling, little peace for mother. Now for something very different indeed:—

### Track "B"

This starts in much the same way as track "A", but in shot 15 the music disappears; mother has fiddled with the radio to change the programme, and suddenly the sound of the news bulletin cuts in loudly. This continues throughout the rest of the film with all other sounds relegated to the background. The news reader is talking about the international situation. Ministers are in conference; leaders from East and West are quoted, making portentous statements about their desire for peace thwarted by the behaviour of their opponents. As the voice of the reader fades when they carry off the radio at the end, and as we see the complete ruin of the boys' castles, we can just hear a last pontification—"The People do not desire war, but will defend their right to..."

Now we have something very much more serious. The identical shots, in the same order, have been used as part of a simple morality. The bickering of Billy and Paul parallels the much more deadly quarrelling between nations. The final view of the wrecked castles suggests the total destruction which lies like a shadow behind the wordy utterances of the statesmen.

Again, I do not claim that this is a brilliant idea. I simply want to show what sound can do for a film. Here we have a typical seaside holiday cameo. Track "A" gives it a slightly more sophisticated comedy, track "B" turns it into a parable for our times.

Perhaps these are two somewhat artificially extreme examples. But I hope that they may stimulate a few people into being just a little bit more original and imaginative with their recorders and tapes.

To my readers who find this elementary lesson an unnecessary waste of space on a subject that's completely obvious, my apologies. To the rest—do please think again before you start reaching for "Fingal's Cave" and writing your commentary!





*The warning  
smoke at Stromboli*

# VOLCANO

*RIGHT: Haroun Tazieff  
at the mouth of Etna*

*BELOW: Tazieff  
films at Tupungato*

*BELOW RIGHT: Tazieff  
climbs Merapi*



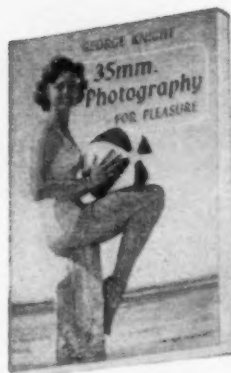
THE CRITICS agree that there's never been a film like *Volcano*—and there probably never will be again. This 70 minute colour production was shot largely on 16mm. by Haroun Tazieff. He visited 28 volcanoes throughout the world and took his cameras and colleagues down into the craters, sometimes during eruptions. Tazieff and his three assistant cameramen all suffered badly blistered feet, and they lost eyebrows and eyelashes again and again. But they have captured a fantastic record of sights no-one has ever witnessed before.

Lava gushes within feet of the camera, rushing by at 25 miles an hour. Dense grey clouds stuffed with tons of rock billow and threaten. Molten pools bubble while Tazieff edges to the brink. Often we see him through his companions' lenses, silhouetted against sheets of flame or darting along the rim of a seething crater. And each volcano seems more impressive than the last. One throws up such a mountain that it leaves a lighthouse miles inland. Another fires out an endless cascade of rock.

Most scenes were shot on 16mm. Kodachrome, a few on 16mm. and fewer still on 35mm. Ektachrome. On most locations three Bolexes were used. At times sulphur fumes rotted the cameras. Incredible as it may seem, there is not one telephoto shot in the entire film. When the camera gets within a yard or two of spurting fire, it shows how close Tazieff really was.

*Volcano* is running at the Academy in London's West End, sharing a bill with a bubbling French comedy, *Les Jeux de l'Amour*. It was offered to A.B.C. for general circuit release throughout the country, but they refused it. Their reason? "It is too good for our audiences."





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# Correspondence

## Request for Silence

IN YOUR issue of Sept. 14, Kevin Brownlow says: "Having campaigned for years against the irritating misconceptions people still have about silent pictures", etc. Then he ends with: "Preconceived ideas are often the lumber in one's mental attic which needs clearing out from time to time". If as he says he has campaigned for years, he must have a fair amount of preconceived ideas in his own attic. Clean out the lumber Mr. Brownlow and read on.

If I go to an amateur concert I don't expect to see a film accompaniment; the music is sufficient in itself. If I attend an amateur film show, I can't concentrate on the film because of a so called musical background. If the music requires no film, why should the film require music?

Are films so uninteresting that music must be provided? No, there are many very fine amateur films complete in themselves that require no accompaniment. The serious amateur should not copy the cinema or TV, he should aim at something that will give him scope to express his own ideas. If the time, energy and money spent on sound by the amateur was devoted to improving his films he would get more pleasure out of his hobby.

Falkirk.

W. MILLAR

## TV Quality

RE MR. HANNAFORD'S letter (Sept. 14) in which he asks "Is it because we have grown accustomed to the very low quality of picture and sound from the average TV set that anything on film is bound to seem better?"

It would appear Mr. Hannaford must be viewing a very inferior TV as in my opinion, the average TV picture is far superior in definition and certainly in steadiness to either of the smaller gauges and the sound even from a table model is perfectly acceptable and nearly always in sync.

Westcott.

O. K. GNOG

## Film Prices

JUST A FEW comments on ACW correspondence page Sept. 14.

8mm. definition by Mr. S. F. Hannaford—this reader has a very critical eye—much above average!

8mm. printed film by T. R. Wilson—this reader raises a very strong point here and I for one agree that what printed films I have seen, are a disgrace to the good name of movie making.

Current Prices. I have seen the popularity of cine film grow since 1936,

and would have thought that the terrific increase during the past few years would have held the price of film stock steady. This is not so—it keeps on edging its way up. On top of this I cannot understand why black and white stock costs are out of all proportion to that of the more complex production of colour.

Southampton.

RON CAREY

## 'Ten Best' Makes Friends

IT IS WITH the utmost pleasure that I sit down to write this letter, to thank you for the Ten Best films which this Society showed on Saturday last.

The films were, of course, excellent, but this on its own is not enough to make the event a success. We were most sorry when Stuart Freedman, who had been our organiser, was taken ill and had to spend Saturday in hospital, but willing help came from our members and in no time we were ready, hoping for an audience.

What a success! A record attendance in the afternoon, and not a spare seat anywhere in the hall in the evening. The audiences loved the films, and a great deal of interest was shown in our exhibition table. Our relationship with the public was improved, no end, and we made a handsome profit to boot. Publicity was given by many local traders, and this was acknowledged by our Chairman, David Louis, during his speech of welcome. Now we are friends with more local business establishments than before. All this, and more besides, with not a little effort on our part, and not a little on yours either, for the organisation which must go into the Ten Best competition must be of the highest order. So, thank you, ACW for the opportunity given to us in being able to show the films.

Mill Hill, N.W.7. STEVEN EDMONDS

Edgware Amateur Cine Society

## Intercutting Colour Stocks

DOUBLE RUN states quite boldly (Sept. 14) that Kodachrome II cannot be inter-cut. Does he mean that it cannot be spliced with other film? If so, he is wrong, so very wrong.

My holiday film this year is made up of six rolls, two Ferranicolor, one Gevacolor, one Kodachrome A and one D and one Kodachrome II. To give the finished film interest and entertainment value together with music and commentary it meant cutting into over one hundred and sixty separate pieces and inter-splicing the different stock. Many of my friends and associates in colour work, cine and still, have seen the result

and all agree that provided discretionary use is made of the potential advantages each of these films possess, it requires a perfectionist of the highest critical standards to spot the slight changes in colour rendition, definition and grain, etc.

Plumstead, S.E.18. HENRY J. WHEELER

## Changing Rooms

HAVING HAD THE very good fortune to enjoy extremely sunny weather on my holiday the problem arose of changing spools over with the minimum of fogging since the shade was reading around the f/5.6 to f/8 mark.

However, I was glad to see that a thoughtful Council had placed at strategic points secluded kiosks where one can change the film over in semi darkness and complete privacy.

Personally for the modest charge of one penny I found this facility a great convenience.

Bourne End.

G. F. WARNER

## Films on Film Making

EVERYONE will agree that ACW has done more for the amateur cine enthusiast than any other body or journal.

Might I suggest a further service you could possibly undertake?

Many of the smaller cine clubs and the thousands of lone workers lack sufficient experts to advise them on their films, and although the contributors to your columns give wonderful advice, it is sometimes easily forgotten, unless one turns up the back numbers—and that is a lot now that you publish weekly. We all know that "Visuals" impress more than the written word, so couldn't ACW sponsor one or two short films on 8mm. to demonstrate the elementary principles of film making.

I have seen many lone workers, and beginner club films which so need a helping hand. How many films are still made composed of long shots and occasional medium shots, so couldn't the first one be made of, say, a short sequence as usually made, all in L.S. and then broken down into about 20 shots as it should be made. This could be done on a 50ft. film, and if to go with the film a short recorded talk on the subject by someone like George Sewell (whom I greatly admire) on a short reel of tape, I think this would be a great boon to many. A small charge for the hire and replacement could be made to cover the cost.

Stourbridge.

CHRIS GITTENS

We are giving serious thought to this suggestion but don't expect results immediately.

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**Paper Chase**—cont. from page 571

sequence where the newsboy is pursued by the big brothers of the boys whose ball he had kicked on to a roof. They felt that the conclusion of the chase was virtually the end of the story, but the film in fact ran for about three minutes longer, showing the ultimate fate of the newsboy when he reported to his employer, having lost all his papers during the chase, and included a substantial interior sequence with the boy and the news-agent.

They decided to try and eliminate nearly all of the rather static interior sequence in the newsagents while at the same time retaining the original pattern of the ending. Two of the editors worked on this problem during January of 1960 and eventually came up with a fairly neat solution.

Out came the entire newsagents' interior sequence, leaving only two C.U.'s to represent what was transpiring in the shop (one of the news-agent's stern face, the other of a box of customer's complaints tipped on to the counter). A.C.U. of the boy's hand with a threepenny piece in it (his week's wages!) was transferred from the interior sequence to outside the shop when the boy emerged.

Because of the success of *Paper Chase* in the Children's Competition we thought it was worth having a shot at the "10 Best," though we were quite honestly staggered when it won an Oscar!



condition of the offer is that the five items must be purchased together as an outfit although the equipment can still be obtained separately over a period at the normal list prices.

NEVILLE BROWN have just introduced a "package deal" giving a £12 rebate to purchasers of a complete outfit of Bauer equipment. The offer com-

## BAUER PACKAGE DEAL

prises a Bauer 88F camera with f/1.8 Schneider lens and fully automatic or manual control (£47 10s.) plus a leather ever-ready case for it, a Bauer T.10 L projector (£39 17s. 6d.), rigid plastic pro-

jector cover, and a roll of Ferrania-color film. The total value of the five items is £94 2s. 2d., but with the rebate the outfit costs £82 2s. 2d. A

## KODAK IMPROVE FILM CEMENTS

KODAK LTD., who used to market three different types of film cement (Kodak Safety Film Cement for the amateur, and Type D and D2 for the professional) have discontinued them and now offer two improved types of cement.

The new cement for amateur use is called Kodak Film Cement, and is available in 50cc. bottles, price 3s. Kodak Professional Film Cement is made to a different formula and is quicker drying; it gives a slightly stronger splice but is more toxic. Price 13s. 6d. per 500cc. can.

Kodak Ltd. state that the new cements are suitable for both colour and black and white film, and both have recom-

mended setting times of 15 sec. Both new cements give stronger joint with shorter setting times than the old cements. The new Kodak Film Cement gives a stronger splice after 15 sec. setting time than did the old "Safety" cement. On longer setting times the difference becomes less, though even at 30 sec. the new cement gives slightly stronger joints.

Most professional splicers are used by operators who do not care to wait the full 15 sec. setting time. However, if the new Kodak Professional Cement is given only 5 sec. setting time, the splice is still slightly stronger than it was with D2 cement.

## A Donkey for a Teacher

—continued from page 583

faking helped us over difficult points. Joey's kicking dust into the face of the villain, Dodger, was simulated by the assistant director throwing handfuls of gritty Sussex earth into Dodger's face. The fighting between Joey and the villains was largely a matter of cut-ins taken first of the men and later separately of Joey tugging to get free.

Pre-planning of adequate cut-ins with animals needs stressing. When scripting it is essential to visualise where the animal is likely to fail to behave correctly and plan several cut-ins that will carry the film over the weak point. An hour devoted solely to close-ups of animal expressions, taken with a neutral background and including one or two really large close-ups of eyes, nose and legs, may eventually extract the film maker from a complete impasse in the cutting room. Especially is this so if the animal is not readily available after the shooting is officially over.

Most animals can be easily induced to trot after a car or van—a useful arrangement to simulate pursuit—and the boot of even a small saloon makes an excellent platform from which to shoot. From this position the gradually increasing pace of an animal can be excitedly shown if the camera catches the moment of breaking into a trot or run.

Undoubtedly a certain philosophy of mind and approach is needed in animal film making. It is wise to expect not merely moments when the animal will not do quite what is needed but moments when it will not do anything at all. When the star makes up its mind not to perform nothing is more useless than trying to force him. So the film maker must be ready during every day of shooting with a possible alternative sequence. He will not forget, in other words, to carry with him the vital prop or telephoto lens that will make possible some scene entirely different from the one he had hoped to complete.

This last point brings us back to production planning—the vital forethought which saves so much agony. It needs finally stressing because, although unforeseen hazards always exist in quantity for every film maker, in animal film making they predominate. A change in temperature, a strong wind, a car backfiring, a jet roaring overhead—these daily things, so ordinary that mankind hardly notices them, may upset and prematurely end a day's filming with animals. The animal kingdom has to be wooed even more gently than the human if you want it to take its place convincingly on the screen.

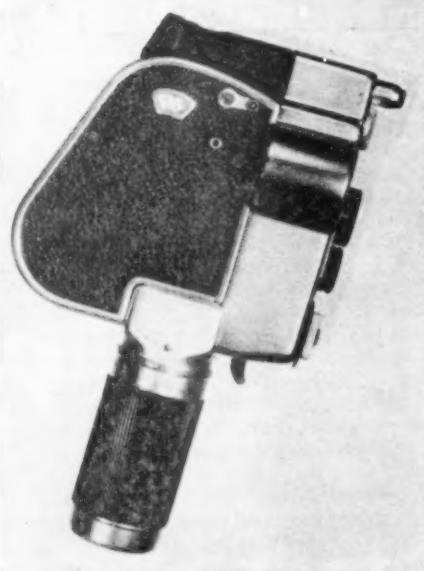
THIS FULLY AUTOMATIC coupled exposure meter 8mm. camera was developed from the Gevaert Double-Eight Carena (reviewed in *ACW*, May, 1959). Manufactured in Liechtenstein, the earlier version was distributed in Britain by Gevaert under their own name; the new automatic version is being handled by Photopia Ltd.

The shape of the Carena was described as revolutionary when it first appeared; it breaks away entirely from conventional designs. Instead of incorporating the spring motor in the camera body, it is housed in a cylindrical grip underneath the main part of the camera. The motor spring is wound by rotating the grip, which also serves as a remarkably convenient handle.

**Body.**—With the exception of the new and improved viewfinder, the body of this new auto version of the camera is practically unchanged from the earlier non-automatic model. All the parts associated with the automatic exposure control are housed under the satin chromed cover at the front of the camera.

The construction is remarkably compact, the main body measuring only 4½ in. high (with the spring-motor cylinder adding 3½ in.), 5 in. back to front, and 1½ in. wide (2½ in. over the bulge at the front, which houses the galvanometer). The back of the camera is contoured to

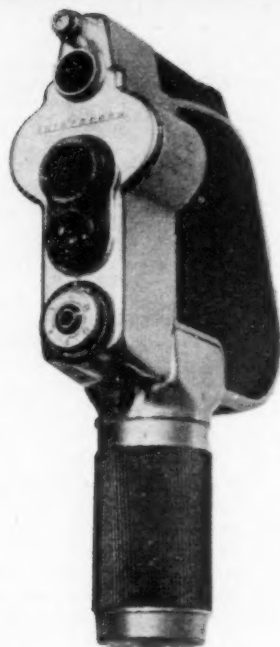
*The Auto-Carena has a very convenient trigger release. There is also a cable release socket and locked-on running is possible. The camera runs at 8, 16 (normal speed), 24, and 32 f.p.s., (but not intermediately), as well as having single frame release, and safety lock.*



## AUTO-CARENA 8mm. CAMERA

fit the face quite comfortably, and the weight is 2lb. 2oz. The back cover is of light metal box-form construction, and completely encloses the film path, spools, and their supporting plate. This cover carries the rear part of the viewfinder at the top, and the footage counter dial on one side.

**Motor.**—A Continental type (½ in. Whit.) tripod bush, fitted with a reducing adaptor for the English size (½ in. Whit.), is placed centrally in the base of the



## ACW TEST REPORTS

spring motor cylinder grip. One can wind the camera on a tripod by turning the camera body while keeping the motor cylinder still. A useful state of wind indicator at the bottom of the spring cylinder makes it easy to stop winding just before the spring is fully wound, so one can stop winding when the camera is facing the right way when on a tripod. The motor stops automatically when the spring is nearly run down, and five seconds before the cut-out operates the "ping" of a small bell is heard, neatly warning the operator that the camera is about to stop.

TABLE 1, AVERAGE RUNNING SPEEDS

SPEED SET f.p.s.	8	16	24	32
TRUE SPEED f.p.s.	8.4	15.2	23.6	31.2

A test of the true running speeds showed that they were very close to the marked values (Table 1), and also that speed constancy as the spring ran down was also quite good for the first half-minute (Table 2).

A sprung, non-retracting claw is used (i.e., on the "up" stroke it slides against the film). It engages perforation +1; that is, it begins the pull-down stroke one frame below the bottom of the gate—in our view the most desirable position. The shutter is the usual rotary disc type, with an opening of approx.

180 deg., giving an exposure time of approx. 1/32 sec. at 16 f.p.s., and *pro rata* at other camera speeds. On single frame operation the exposure time is 1/25 sec.

TABLE 2, SPEED CONSTANCY AT 16 SETTING

TIME INTERVAL SEC.	0-10	10-20	20-30	30-39 (stop)
AVERAGE SPEED f.p.s.	15.2	14.8	14.3	10.7

**Optics.**—A fixed focus 13mm. f/1.9 Steinheil Culminon lens is fitted, being built deep into the camera body, and very well hooded. A ring at the front of the lens can be unscrewed to fit 20.5mm. filters. The iris diaphragm actually comprises two very light movable plates each with a shaped slot; the two slots are at right angles to each other and when superimposed form the iris hole. The needle of the meter galvo is coupled to these two plates. The galvo needle, plus the translucent aperture scale (in the side of the camera) over which it passes, is imaged via a small optical system upwards into the viewfinder, so that the needle shows the lens stop in use.

The viewfinder is of the positive optical or Newtonian type, an aerial image approx. three-quarter life size being viewed in the same plane as the bound-

*Continued on page 596*

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**Test Report**—continued from page 594  
dary mask; this ensures exact framing in a sharp edged mask.

**Exposure Control.**—The light-sensitive cell for the automatic exposure control is of the modern photo-conductive type, powered by a tiny Mallory RM-1 mercury battery housed under a bayonet cap just below the viewfinder objective. The makers state that the life of this battery is about 2 years, and means are provided for checking it on the galvo. The main advantage of using a photo-conductive cell is its great increase of sensitivity (over a photo-emissive cell). The higher sensitivity allows the acceptance angle to be kept small (to match the camera lens as closely as possible), also very fast films can be catered for.

The photo-cell is placed just below the taking objective, behind a lens which restricts the field of view, and an iris for setting the film sensitivity. Click stop positions are provided for 10, 25, 50, 100, 200, and 400 ASA, and their 12 to 27 DIN equivalents. Intermediate settings are possible but are not click-stopped. The photo-cell iris is also coupled to the camera running speed setting dial, so that changing the taking speed automatically corrects the exposure meter, and one does not have to make any allowances.

A nice point is that even the single-frame setting has its own compensation, allowing for the slightly longer exposure time from normal caused by the slight inertia of the mechanism. For mechanical reasons, 400 ASA cannot be set at 8 f.p.s., and if this is attempted, the dial will click over to 200 ASA; in this rarely used case, one must resort to manual setting of the iris.

The acceptance angle of the light meter was found to be closely matched to the view of the normal lens (as it should be), and the steepness of cut-off

was commendably high. The reading dropped by one stop for an included angle of  $18 \times 12$  deg., by two stops for  $19 \times 15$  deg., and by three stops for  $22 \times 20\frac{1}{2}$  deg.—an excellent performance which ensures that unusually bright objects outside the field of view will not appreciably influence the reading.

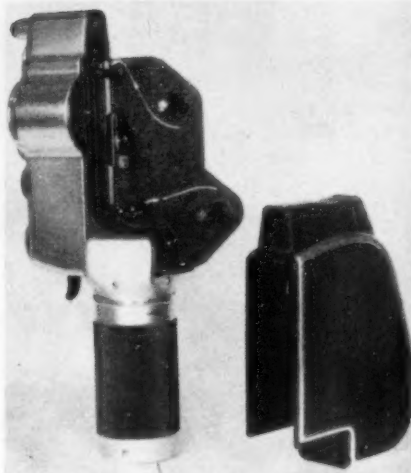
For all normal scenes, the automatic exposure control can be relied on to give correctly exposed results. As with all automatic cameras, scenes with unusual brightness distribution (e.g., snow scenes, or against the light shots) can be better reproduced by manually setting the lens iris position. On the Auto-Carena, manual setting facilities are included.

Two accessory lens attachments are available as extras, converting the normal lens to a wide-angle and a telephoto respectively. These afocal type attachments are the Steinheil Redufocus  $\times \frac{1}{2}$  ( $=6\frac{1}{2}$ mm.), and the Addifocus  $\times 2$  ( $=26$ mm.); they screw into the front of the basic lens after the filter retaining ring has been removed. Both attachments carry viewfinder conversion elements, on an arm which holds them in front of the finder objective. The view through the finder is just as clear with either of the attachments on, as when using the normal lens alone. Both accessory lenses carry retaining rings for 27mm. filters.

**Performance.**—Picture steadiness, tested by double exposing a high-contrast target, was extremely good—amongst the best we have seen, and it would do justice to a sprocket-fed camera. The picture at 16 f.p.s. was virtually rock steady, as it also was at 8 f.p.s. and on single-frame exposures. At 24 and 32 f.p.s. there was a just detectable trace of vertical float. The frame line was a little thinner than standard (this is no disadvantage at all), and correctly positioned to bisect the sprocket holes; when projected on the screen, it remained absolutely constant in thickness—another demonstration of the steadiness of results.

Resolution tests showed that definition was a trace soft at full aperture with the standard lens alone and with the two attachments. Definition improved rapidly as the lens was stopped down, until at  $f/4$  the picture was needle-sharp all over in all three cases. Between  $f/1.9$  and  $f/4$ , the definition improved with stopping down at little faster with the prime lens only, then when the attachments were added. The tele attachment showed very slight traces of pin-cushion distortion, but this would not be noticed in practice. In fairness, we must say that the definition at full aperture will pass close scrutiny on subjects not quite as critical as our resolution test charts.

The automatic exposure control produced consistently well-exposed results on a wide variety of normal subjects,



*With back cover removed, the film path is fully accessible. There is a sprung rubber roller above the gate, and the film passes between two fixed guide posts at the bottom of the gate.*

and the relatively narrow acceptance angle of the photo-cell avoided trouble from the excessive brightness of skies just outside the picture area.

Exposure meter compensation at the various running speeds proved extremely good, though single frames appeared just perceptibly lighter than with the camera running. The mechanism gets up to speed very quickly, and the first frame of each shot is no lighter than the rest.

Viewfinder accuracy was quite good both with the normal lens and with the attachments, though there was a tendency for the finder to cut off a little at the top and right of the frame.

**Summary.**—The Auto-Carena proved a delight to use, and handled particularly well; we liked its balance, its instant readiness for use, and the way the sloping back of the camera fits against the user's face and brings the viewfinder comfortably before the eye. The relatively small size is a great convenience when travelling, for it means that the camera can easily be carried around. The general standard of workmanship is excellent throughout, and the finish is in the highest "instrument" class. Results were excellent from the points of view of steadiness, sharpness, and accuracy of the automatic exposure control—which of course suits fast films as well as the more usual slow ones. Highly recommended.

Prices: Auto-Carena, £66 13s. 2d.; Universal Case, £9 0s. 11d. Wide angle and Tele Attachments, £20 4s. 7d. each.

Submitted by Photopia Ltd.



*The lens attachments carry their own viewfinder conversion lenses.*



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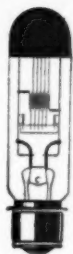
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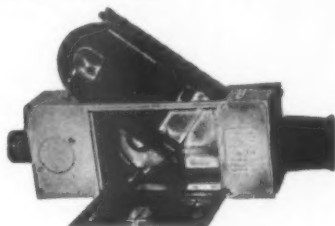
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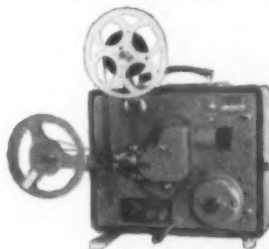
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